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Crossing the bridge to a country which did not exist and the poetics of despair António Lobo Antunes' novel : A Ordem Natural das Coisas (1992, The Natural Order of Things, 2000)

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# Crossing the bridge to a country which did not exist and the poetics of despair António Lobo Antunes' novel *A Ordem Natural das Coisas* (1992, *The Natural Order of Things*, 2000)

Engelbert Jorissen

## I To begin with

When writing, approximately a year before, about António Lobo Antunes' novel *O Manual dos Inquisidores* (1996), in English translation *The Inquisitors' Manual* (1996)\*<sup>1</sup> I thought it necessary to continue that study with a second part, because, especially aspects of religion, as symptomatically symbolized in the establishment of the Fátima mythos\*<sup>2</sup> during the Salazar system, and the problems of Portugal and Africa in a broader context of post/colonialism seemed to me not discussed with the necessity they own in the context of that novel. However, having written that modest essay and, then, having read A. Lobo Antunes' novel *The Natural Order of Things*\*<sup>3</sup> certain aspects in that latter novel became so important to me, that I decided to postpone the announced second part dedicated to *The Inquisitors' Manual* in which I shall concentrate on the above mentioned themes/ motifs not only in that novel but in various novels by A. Lobo Antunes\*<sup>4</sup>. Here I want to present some aspects of *The Natural Order of Things*, paying special attention to the motif of the fox in the bird-cage in this novel putting it into a context with the fox of Antoine de Saint-Exupéry's *The Little Prince* (1943), to the figure of Julieta, putting her into a context with the women in Carlos de Oliveira's *Uma Abelha na Chuva* (1953, literally: A bee in

the rain) and the motif of crossing a bridge to China which will be brought in a context with Camilo Pessanha's *Clepsidra* (1920).

First published in 1992 António Lobo Antunes' novel *The Natural Order of Things*, originally *A Ordem Natural das Coisas*, appeared before A. Lobo Antunes' *The Inquisitors' Manual* (*O Manual dos Inquisidores*, 1996) and *O Esplendor de Portugal*, 1997 (literally: The splendor of Portugal). *The Natural Order of Things* belongs, together with *Tratado das Paixões da Alma* (1990, literally: Treatise about the passions of the soul) and *A Morte de Carlos Gardel* (1994, literally: The death of Carlos Gardel) to what A. Lobo Antunes himself has called, here cited from a text by Luís Mourão and with his comment: "'Benfica cycle" (Ciclo de Benfica) a reference to the Lisbon quarter where he lived during his childhood and youth"<sup>5</sup>. *The Splendor of Portugal and The Inquisitors' Manual* form, according to Luís Mourão, together with *Exortação aos Crocodilos*, 1999 (literally: Exhortation to the crocodiles) a cycle by their own. The novels of this latter cycle describe, as Luís Morão writes, "aspects of Portuguese political power of the second half of this century"<sup>6</sup>, that is events of the second half of the twentieth century focusing on the late Salazar regime, the 1974 carnation revolution and the war in Angola. Luís Mourão continues his just cited sentence, "with a broad gallery of figures who incarnate the dysphoria to be Portuguese (or to say it more simply the pain to exist)"<sup>7</sup>.

Focusing on the historico-political aspects some of the events narrated in *The Natural Order of Things* are from the first half of the twentieth century. Especially mentioned is the year 1919 with the tentative of a monarchical revolution, January 19 to February 13, in which the father, Alvaro, was involved on side of the monarchicals (cf. e.g.pp. 165, 253, pp. 183, 279). Another important year is that of 1950, the year in which Jorge is arrested for conspiracy against

the state (cf. e.g.pp.168, 170, pp. 187, 188,)\*<sup>8</sup>. But many aspects of these events are brought into the novel indirectly, that is not only as reflected in the daily life of the Valadas family in the year 1950 itself but as well narratologically further broken when narrated decades later by different figures from different angles.

## II Narrational Time

Here should be made a short remark about narrated time and time of narration. As in other novels written by Lobo Antunes the events are not narrated in a linear, chronological way but are seen, as just said, at the same time from various angles what, in good postmodern manner, makes reality appear in various forms as experimented respectively. Only after reading the whole novel, as well here, as I have shown for the case of *The Inquisitors' Manual*, the reader can recognize the whole picture put together like a mosaic, or perhaps better like a jigsaw puzzle, because reality has been deconstructed arbitrarily. As for the process and time of narration the novel may produce at a first reading some irritation in two intriguing narrations. The first case is the fact that Jorge, whose narration is not differentiated from the other parts of the novel, has already died in 1950 or 1951 and speaks, as will be shown, even about his own suicide. The second case is that of Julieta because in her narration, which concludes the book, one gets the strong impression that she, too, has already died and is living as a ghostly last figure, in an uncanny atmosphere of beautiful melancony and sadness, of *Unheimlichkeit*, in the Valadas-house. There is however one point in the novel which gives a hint how to understand these facts, and/ or makes the narration of the novel plausible, or at least acceptable, with regard to what happens inside the book. At a certain point of *Book one* a former PIDE-man\*<sup>9</sup> meets the man for whom he works as some kind of private detective. This second man turns out

to be a writer, collecting material for a family chronicle, what *The Natural Order of Things*, finally, is too. The former PIDE-man seems to have some difficulty to identify a man on a certain photo and, more important, he cannot understand why the writer is interested in a man, "whom" as he puts it "ninety percent of the population would pay not to meet" (p. 46, p. 57) and other 'unattractive' figures. This arouses the sudden idea in him that the man, searched by the writer, and everything, up to Lisbon itself, does not exist:

And then, while shaving this morning before coming here to meet you, it suddenly dawned on me, and I stood stock-still in front of the mirror . . . that your man doesn't exist, that the walnut tree doesn't exist . . . and that we're meeting each other, take note, not in nonexistent Santana Park with its equally nonexistent peacocks, beggars, and lunatics, but suspended in a kind of limbo, talking about nothing, surrounded by rooftops and trees and people without substance, in an imaginary Lisbon sloping down toward the river in a chaotic precipitation of invented lanes and alleys. (p. 47, pp. 57-58).

It may be of importance that the former PIDE-man gets his idea when standing in front of a mirror in which he sees his face only reflected, that is his irreal figure. And this, again, may perhaps be put into a relation to the work of the writer, or any writer, who can only make reflect reality inside his text. He may collect real material, but finally he has to put it together with the help of his interpretative imagination, because reality, as already said, does exist in multiple forms.

### III About the structure and the content of the novel

*The Natural Order of Things*, *The Splendor of Portugal* and *The Inquisitors' Manual* may belong to so called different cycles, however all three novels

mentioned here show narratological resemblances and continuations in their structure and/ or architecture and in the resumption of certain motifs. This is, as will be shown, especially in the case of *The Natural Order of Things* and *The Inquisitors' Manual*. Here the repetition of many motifs, despite the differences and the singularity of each novel, sometimes, makes them appear as two books of one sequel.

All three novels are told mainly by their figures years after the Carnation Revolution, in the case of *The Natural Order of Things* in 1992 or at least about that time. Narrating events related to the arrest of Jorge his brother Fernando mentions at one point: "I don't understand today any better than I did on that Sunday of 1950, forty-two years ago, and: "a Sunday in 1950, forty-two years ago" (pp. 141, 143, pp. 157, 158), at this time Fernando is "an eighty-one-year-old widower" (p. 141, p. 156).

As already pointed out, a major feature which combines *The Natural Order of Things*, *The Inquisitors' Manual* and as well *The Splendor of Portugal* is the narratological structure. Most similarly to *The Inquisitors' Manual* already in *The Natural Order of Things* the novel consists of several parts, here five books, which are subdivided into chapters which are alternately narrated by two figures in each book. As in the other two novels mentioned here almost all the figures of all books are related to each other with some exceptions where some figures are related only to specific figures of the inner circle of persons and events.

The main figure in *The Natural Order of Things* is Julieta the daughter borne, from another love-relationship of her mother, to the Valadas-family. That is, after the birth of the fourth child, two sons, Jorge and Fernando, and two daughters, Maria Teresa and Anita, the father has become impotent, and Julieta's father is a blond haired man what appears in her own hair<sup>\*10</sup>. It may be

mentioned here as well, that, as the main figure of the Minister in *The Inquisitors' Manual*, Julieta almost does hardly appear directly on the stage of events narrated in the novel and only at the end as a narrator of her own figure. On the level of the novel's events this is due to the fact that the family's father not only does not acknowledge her but rejects her to a point that she must not leave the house, has to spend almost all her time in a roof-chamber of the house, and, thus, even does not receive minimal education in any school. Still, as the Minister in *The Inquisitors' Manual* she forms the pivot of the novel, and as the Minister's, her's is the final voice of narrators in the novel - however, while the Minister in "his novel" is the victimizer, Julieta is the, perhaps, most victimized figure of "her novel".

The titles of the five books can be divided into two categories. *Book One: Sweet Odors, Sweet Deaths* and *Book Four: Life with You* may be seen and interpreted on the more private, Benfica level of the novel, while the titles of *Book Two: The Argonauts*, *Book Three: Journey to China* and of *Book Five: The Hallucinatory Representation of Desire* have to be connected more directly with Portuguese history and politics.

*The Argonauts* and *Journey to China* are, of course, related to the initial Portuguese colonizational project and its final failure and defeat. Going back in history of literature one may begin with The Old man of Restelo in Luís de Camões' *The Lusiads* (*Os Lusíadas*) and his allusion to the argonauts in his warnings towards the colonial adventure<sup>11</sup>. As to *Journey to China* I think here not only of Portuguese literature but as well of Jan Jacob Slauerhoff's *Het verboden rijk* (1932, *The forbidden Empire*), with its narration of the lost Portuguese embassy to Kanton involving Tomé Pires and the banishment and isolation of Camões, both episodes based on historical events in early and mid

16th century respectively. *The Hallucinatory Representation of Desire* can, perhaps, be read as an interpretation of the dream of a Golden Age, which indeed may have taken place, if ever, only momentarily, but became later incarnated in mere narcotizing myths as that of Sebastianism with Dom Sebastião, the young king who was said to have vanished in the battle of Alcacer Quibir in 1578 and expected to come back one day as a would be saviour.

The main parts of the story, or perhaps better stories, in *The Natural Order of Things* are narrated by ten figures who appear as a pair of narrators in each of the five books. In *Book one* it is a middle aged man, who turns out to be the son of Julieta (at one point of his narration he speaks explicitly of Dona Maria Teresa and Dona Anita as the “sisters of my mother” (p. 34, pp. 44-45), who lives for some time with a school girl, Yolanda, suffering from diabetes. The second narrator is the former member of the PIDE who has turned into a specialist of hypnotism and speaks directly to the already mentioned writer who has employed him. Yolanda is the daughter of the old man, Domingos Oliveira, one of the narrators of *Book two*, who imagines to be able to fly under the earth; the second narrator is her aunt Dona Orquidea. Father and daughter are depicted as retornados from Moçambique; the girls mother has died during her birth. In Domingos Oliveira’s odd Odyssey from Lisbon to Johannesburg, South Africa, and Lourenço Maques, Mozambique, and back to Lisbon are reflected, too, aspects of those Portuguese who got the shorter end and became the losers in the ‘colonial adventure’ and the period after the Carnation Revolution. Stubbornly Domingos Oliveira digs with devastating effects in his house and on the street before his house for gold. The narrators of *Book three* are Jorge, the oldest child of the Valada-family who, here, already has been arrested for conspiracy against the state, and his, in character so different younger brother, Fernando who has



been so insistently thought to be “stupid” by his father: ““What did I do to deserve such a stupid son?”” (e.g.p. 140 etc., p. 155 etc.) that this opinion has become part of his own: ““What did I do to deserve being so stupid?”” (p. 140, 156) or “... I’m stupid” (p. 144, “... sou estúpido”, p. 159). In *Book four* Yolanda narrates herself, her counterpart is a comrade from school, Alfredo, who frequents her family’s house because he has pity for the girl. In the final *Book five* appears, as a climax, Julieta, one of the most often mentioned figures up to here, and a certain woman, suffering from brain cancer. She presents herself as a former neighbour of the Valada family. Yet, I could not find hints for further relations to other figures of the novel but this may change by further readings of the novel.

#### IV Returning motifs in Lobo Antunes’ novels

The just mentioned key-phrase of the “stupid son” mentioned repeatedly in a self-humiliating way in Fernando’s own narration may be a first example of a motif that will appear again, if in a varied way, in *The Inquisitors’ Manual*. In that novel it is João, the son of the main figure, the Minister, who, in a similarly self-humiliating manner, keeps repeating his mother-in-law’s provocative phrase: “Are you a moron, young man, or are you just pretending” (pp. 8 ss., “- o menino é parvo ou faz-se?”, pp. 15ss.)

In A. Lobo Antunes’ novels the appearance of figures with mental disfunctions is frequent, and one cannot help to think that the author brings in own experiences from his practice and activity as a clinical psychiatrist. Such a figure is Yolanda’ father Domingos Oliveiro who does not stop to speak about his “fly [ing] under the earth” (pp. 79 etc.) when he was a mine worker in South Africa. When the doctor describes “pills against birds” (p. 87, p. 100) for him one

has to think at once of the “pills against caravels” in *The Inquisitors’ Manual*. In both cases are mentioned, critically, as well the side effects of this kind of treatment which puts the patient into a drowsy inactivity. While the doctor in *The Natural Order of Things* says to his sister Dona Orquídea: ““Give him these pills at lunch and dinner, Dona Orquídea, and I guarantee that his birdish tendencies will disappear immediately, he’ll sit in the living room without flapping a finger, as still as a terra-cotta cat,”” (p. 86, p. 100), in *The Inquisitors’ Manual* the condition of Romeu after taking his pills is described in his own words as: “. . . but the pills, besides taking away the caravels, took away all my energy, they made my legs wobble, they made me tonguetied . . .” (p. 243, p. 236). By the way it may be mentioned that Romeu’s narration in that novel can be read as well as an expression of the trauma of the so called ‘discoveries’ left for the average population, e.g. as expressed again in the words of Romeu: “. . . she [that is Romeu’s mother] didn’t understand that it wasn’t a dream, that the ships, as slow as nightmares, really were setting sail for Brazil” (p. 243, p. 236). *Book Two. The Argonauts*, finally, becomes a kind of inferno, with the uncle digging wholes in his living room and on the street in order to find gold several hundred meters under the ground. In the latter case he destroys a pipe which causes “a gush of excrement, sludge, and urine [rise] from the street’s intestines” (p. 88, p. 102). From Johannesburg Domingos Oliveira had moved to Lourenço Marques in Moçambique where he had married a, as it seems, as well mentally handicapped woman who died at the birth of the daughter, a fact, that Domingos Oliveira, however, did not work up in his mind correctly. Considering this background his figure may stand for one of the retornados, that is Portuguese settlers who returned from Africa to Portugal after the Carnation Revolution and the following independence of the Portuguese colonies, who could not reintegrate

themselves into the society 'at home'. In addition, I can mention here only, that his sister suffers from kidney stones and from a trauma resulting from a sexual affair in her youth, and that, finally, even the doctor who treats her shows a somewhat exaggerated interest in Dona Orquidea's kidney stones which he, momentarily, wants to commercialize because of their enormous size (p.96, p. 110). At the end of this book Dona Orquidea, thinking again of her youth, sees her living room "filled with a fog [that is of that time] so heavy that I could hardly make out my brother and his cohort [that is the former PIDE-man] saying farewell as they vanished under the floorboards" (p. 117, p. 132), after having heavily drunk. This infernal and/ or chaotic scene may be read as a summary of the absurd life of at least a part of contemporary Portuguese society, an absurdity which, again at least partly, is due to certain developments in modern Portuguese history.

Again, there is one more excentric narration of a clinical case in *The Natural Order of Things* which could be put into a context with Romeu's world. This is in the - in itself somewhat doubtful - narration of Yolanda's boyfriend Alfredo about the visit to a restaurant with his uncle Artur who has finished to believe to be some kind of John the Baptist who has to save the world, repeating his "*Deo gratias*" (p. 220 etc. p. 244 etc.) and other 'key-words'. Told by his sister Ausenda that he is "smell [ing] like a badger" he insists to "only take a bath in the Jordan" (pp. 219ss, pp. 243ss), and on an excursion with the family he further insists to eat only "locusts and wild honey" (pp. 237ss, pp. 363ss) instead of a steak<sup>12</sup>. He stands as well for one of the supervised eccentrics in society, he as well being calmed with pharmaceutical drugs, and on the other side as a metaphor for the zealous and excentric urge to missionize the world of the Portuguese self-appointed obligation of civilizationary Christian mission (pp.

214-223, pp. 237-247). From within Lobo Antunes' 'literary world' I think this is no over-interpretation if remembering one of his other novels', *As Naus* (The Caravels), where appear persons who belong to contemporary Portugal and e.g. from the 16th century, including Francis Xavier, who is not from Portugal but from Navarra (now Spanish), but is closely connected with Portuguese colonial history\*<sup>13</sup>

One more motif to be compared directly is that of the "cuckoo clocks" which appear throughout the novel (e.g. as well in the 'countdown' of the novel; p. 271, p. 300). Already in *The Natural Order of Things* the cuckoos of the clocks indicate a certain disorder if not insanity in time and space, e.g. "hanging from their spiral springs" (p. 297, p. 329) in the deserted house of the Valada family in which Julieta has remained as a more ghost-like than human being. This is a prefiguration of the same motif in *The Inquisitors' Manual* in which one cuckoo clock, becomes, as shown in my previous study, the expression of chaotic disorder. Clara Crabbé Rocha mentions in her study "Grundzüge der portugiesischen Prosaliteratur der achtziger und neunziger Jahre" (An outline of Portuguese prose-literature of the 1980ies and 1990ies) "the importance of description in his [that is A. Lobo Antunes'] novels, which sometimes even makes stop the flow of narration"\*<sup>14</sup>. C. Crabbé Rocha does mention in this context next to *Auto dos danados* (*Act of the Damned*, cf. to the list of the books by A. Lobo Antunes in English inserted into the publication of the two novels compared here) as well *The Natural Order of Things*, but only the titles without giving any concrete example(s). The misfunction and disfunction and, as in *The Inquisitors' Manual*, the destroying of cuckoo watches, a destroying which leads in the latter case to an absolute absurd situation, could be mentioned as a reference to the torture and twisting of time in Lobo Antunes' novels. And I think it is for example in this

disorderly and even hysterically experiencing of time where one may see something of what C. Crabbé Rocha calls “the collective schizophrenia, the delirium and the alienation” described in Lobo Antunes’ novels\*<sup>15</sup>. The cases of mental disorder may be described as more extreme in *The Natural Order of Things* but this disorder pervades as well *The Inquisitors’ Manual*.

The former PIDE-man who now tries to make money as Professor Cheop with a Hypnotism Course (e.g. p. 17, p. 27) explains to the man who has hired him to collect informations about Julieta’s son and the people he is living with, why he still has not taken certain photographs, that is how he:

“ended up using the film to take shots of me with my mulatto honey at the zoo, she and me in front of the lions’ cage, for instance, and I’d ask a stranger,

“Mind snapping a photo? Just press this little button,” and we smiled arm in arm backs to the bars.” (pp. 60-61, p. 72)

This is a scene and a motif which appears indirectly repeated in *The Inquisitors’ Manual*, first in Alice’s narration where she mentions a photograph of her and a mariner in her youth “taken at the fair in Castelo de Vide, his face framed in cardboard as Vasco da Gama hugging me, a nymph from the ninth canto of *The Lusiads* (p. 223, p. 217) which, of course, must have been taken by a third person asked. It appears directly in the passage in the catalogue of Alice’s daughter Paula of her modest wishes for a better life where she mentions her dream of a holiday in Southern Spain and says:

... we’d ask a foreigner to take our picture in front of a statue, arm in arm and with straw hats on our heads ... (p. 229, p. 223)

More important than such correspondences in details is the motif of photographing itself. The PIDE man has finally not given up his character because he

continues to observe other people and their life. But his activity remains without sense as seen in the photos which are useless for his employer. A corresponding episode is narrated in *The Inquisitors' Manual* by César (mind the name) when he speaks about his affair with the Minister's daughter Paula. He is taken to a guardhouse of the National Guard where the Minister, who did abandon his daughter, borne by his cook, as a baby but does not accept the affair with César, himself will question him: "“Why did you lead my daughter astray?”" (p. 280, p. 270). In that episode a “notebook of photographs” is repeatedly mentioned, with a “Major in charge of the secret police ... leafing through” and the Minister first ignoring it (p. 280, p. 270). Again, with “the Major sticking the notebook in front of [César's] nose” (p. 281, p. 271) and the Minister, then, “looking at the photographs one by one, turning the pages with his fingertip like a connoisseur of rare books” (p. 281, p. 271). However, despite the dramatic effect the document at a first glance may create, the pictures to be seen turn out to be almost trivial, and are in a certain same sense useless or without meaning, even if the Minister uses them here as an evidence for César's offence against his daughter and makes César torture by his subordinates. As for the contents of the photos César relates:

and the photographs were of Paula and me in Grândola, in Montijo, in the quarry where we did, you know, for the first time ... Paula and I in the taxi with our elbows and legs out of focus ... a piece of naked shoulder, of naked stomach ... (pp. 281-282, p. 271)

... Paula and I walking arm in arm into a cheap hotel, walking arm and arm out of a different hotel, close-ups at odd angles, indefinite shapes, what appeared to be a bare buttock, what appeared to be a smile ... (pp. 283-284, p. 273)

These observations contain many important details which I can only mention here but not discuss in a way they deserve. One may begin with the political background and the atmosphere of observing, spying out, surveying during the time of the Salazar regime<sup>\*16</sup>. One may continue to reflect on the fact that the Minister is said to be “focusing on details, going back, slowly closing the notebook” (p. 284, p. 273), what reflects with irony, perhaps, the particular atmosphere of the Portuguese fascism, that is here the importance given to the role of the family by Salazar. One may pay attention as well to the photo taken in Grândola, which, as for me, cannot be but an ironical pun, Grândola being the proper name in that song which was to make to initiate the Carnation Revolution from April 25th 1974, that is *Grândola vila morena*<sup>\*17</sup>.

One more important motif pervading as well *The natural order of Things* and, perhaps still more,<sup>\*18</sup> *The Inquisitors' Manual* is the exaggerated fear of communism, which, however, I shall discuss in historical context in a following study of Lobo Antunes' novels.

## V The fox in the bird-cage

An important role in the novel is attributed to a fox. Beginning with the fact that the fox is put into a “birdcage” (pp. 29 etc., pp. 40ss)<sup>\*19</sup> the fox, obviously, is brought in as a metaphor to underline the solitariness, and abandonment, and above this the anguish and fears about these, the non-senseless, or as Julieta at the end of the novel says, absurdity in and of the lives of most of the figures described and especially of her life.

Whether I do overinterpret the novel at this point I do not know myself, however I would like to put this motif even into a context with Saint Exupéry's little prince's fox. Doing so the fox in Lobo Antunes' novel would/

must appear as a totally antagonistic image/ metaphor as to that of *The Little Prince's* one. Where the latter seeks for friendship via a ritual, that is, as an almost sociable animal (anima/ lat. soul), the fox in Lobo Antunes' novel has lost/ is made to loose the soul by violence of man(kind). In that beautiful scene of the meeting between the little prince and the fox the little prince and the fox seek to communicate and combine, while the fox in Lobo Antunes' novel becomes the/ an image of seperation, of division, loneliness. In *The Little Prince* there exists already some sense of loss in/ of social life, e.g. when the fox teaches the little prince, that it is impossible to play at once together because as the fox says: "“I'm not tamed”" (p. 84, "Je ne suis pas apprivoisé", p. 67) \*<sup>20</sup>. And when the little prince asks for the meaning of this word, the fox explains that "“It's something that's been too often neglected. It means, 'to create ties' . . .”" (p. 85, "C'est une chose trop oubliée, dit le renard. Ça signifie "créer de liens . . .".") (p 67), but that it has become a concept almost forgotten in society. In the society as described in Lobo Antunes' novel (almost) all of human relations or bonds have become disturbed or lost. Again, the feeling of loss in social behavior is expressed in *The Little Prince* when the fox, explaining that the little prince has to come at a certain hour so that the fox may enjoy a well defined anticipated joy, deplores that people have so much forgotten the meaning of ritual (p. 69-70).

If the reader is able to put him/herself into the position of the fox in *The Little Prince* he will as well be able to follow the logic of the fox's utterances. This logic may appear in the fox inquiring whether there are hunters and hens on the prince's planet and in the conclusion that nothing is perfect when the fox hears that neither hunters nor hens are there. Or still more in the prospect how the monotonous life of the fox will change if the prince would enter into it; not only will his footsteps be different from the ever the same of all other people, like



music, but he will become happy with the aspect of a field of wheat because it will remind the fox of the prince's hair what will make the fox love the wind in the wheat field ("Et j'aimerais le bruit du vent dans le blé . . ." (p. 69, engl. p. 60). It may be daring, but still I would like to compare this passage with the narration of the episode "when the fox escaped from the birdcage" (p. 49, p. 60). Entering the house the fox creates chaos and great devastation, which is, however, more due to the overreaction of the human beings who chase him through the house. The chaos begins with the fox "bump [ing] into a pendulum, setting off a hailstorm of carillons and hiccups of cuckoos" (p. 49, p. 60, one should take attention of the as well here appearing motive of cuckoos of clocks going mad). Next "the fox turned around in a circle, dragging with it a tablecloth and a porcelain vase that shattered on the floor" (p. 49, p. 61), before "the fox snuck up to the second floor, already homesick for the cage out back" (p. 50, p. 61). As already mentioned, the human beings around worsen the situation decisively (pp. 49 etc, pp. 60 etc.).

The absurdity in that scene of Lobo Antunes' novel lies not only in the facts narrated, but as well in the mode of the narration, or in the structure of the narration. And this scene may be taken as an example for the narration of almost the whole novel. There are parallels and overlappings of, for example, the 'story' of the fox which happened in the past with the narration of the story (ies) told by the different narrators in the time given as the present one of the book. And these strings of narration are syntactically so closely intertwined that the reader sometimes has to pause for a moment to reconfirm for her/ himself in which story she/ he actually at the moment is. Here e.g. the narration begins with the departure of the narrator and Yolanda to a therapeutical appointment: "Yesterday, Yolanda, when I took off from work to go with you to your appointment at

the Association for Diabetics and we left very early so as not to miss the doctor" (p. 48, p. 59). At first the narrator remains concentrated on this scene, remembering various reasons, places for which he loves Yolanda. However, when he with difficulties tries to stop a taxi in the morning rush hour his memories fall back to a time decades before:

... and as I gesticulated I remembered the consternation of Dona Maria Teresa one afternoon, many years ago in the Calçada do Tojal,

(and on that morning in Alcântara, indifferent to your ire, my childhood rose before me, as the bones of martyrs rise from their graves)

when the fox escaped from the birdcage, crossed the gravel path, entered the house barking, and knocked over the little tripod tables with military engineers that were photographed in France during the war and that fell onto the floor without protest, staring at us with their frozenly heroic eyes. (p. 49, p. 60)

Attention deserves here the way in which the narration slides, as well graphically in the orthography and layout of the novel, into a different time, of the somewhat excentric reference to the "martyrs", that is a third level of time and memory brought in with the photos of the men who became martyrs.

It is now told how the fox, if finally free, becomes instead confused by the effects of destruction by his own movements. And this confusion becomes again exactly parallel to the confusion of the narrator's no less confused behaviour in the morning traffic:

... and finally, Yolanda, after you'd sneezed for the third time, pulling Kleenex from your purse, there appeared a green taxi light sailing in the traffic circle behind a hearse, and, I, eager to please, oblivious of the traffic, skipped across the asphalt, threatened by splashboards, horns,

and insulting expletives, the fox turned around in a circle, dragging with it a tablecloth and a porcelain vase that shattered on the floor, the taxi . . . (p. 49, pp. 60-61)

## VI Julieta

A. Lobo Antunes' novel *The Natural Order of Things* may as well be put into a context of Carlos de Oliveira's novel *Uma Abelha na Chuva* (1953) <sup>\*21</sup>. Here I think first of the figure of the victimized Julieta in Lobo Antunes' novel and of the figures of women in C. de Oliveira's novel, Dona Maria dos Prazeres, Clara, Claudia, all victimized, if to different degrees.

One more important motif to be compared in both novel is that of the rain. In his postscript to the German translation of the novel Dieter Offenhäuser speaks of the motif of the rain in the novel : "Portugal in autumn which is as well its political one" <sup>\*22</sup>.

Julieta's despair becomes, perhaps, most expressively and at the same time impressingly for the reader, described at the end of the novel. The fox has died and its corpse as the remembered corpses of so many dead members of her *fam-ily* "infect [ ] the neighbourhood". One time more she returns to her room in which she has spent her childhood, youth, so many years later not being able to bear the memories of the past and the present time. She suffocates this as she has done, as one can learn from many passages in the novel with her gramophone: "... I ran up to the attic, turned the crank on the gramophone, and played a waltz (or a bolero or two-step or tango or fox trot or march) so loud that I couldn't hear my own screams" (p. 290, "trepei ao sótão, girei a manivela e pus uma valsa (ou um bolero, ou um pasodoble, ou um tango, ou um fox-trot, ou uma marcha) tão alta no gramofone que nem conseguia escutar os meus próprios

gritos", pp. 318-319).

This phrase so full, as well, of exhaustion, may make the reader remember as well of C. de Oliveira's novel. Dona Maria dos Prazeres is, as Julieta, a victim of her family, if in another form. She has been married to Álvaro Silvestre because of the impoverishment of her aristocrat family, a marriage which, as it is said in the novel, only followed the general development of "blood for money" ("sangue por dinheiro", p. 23): "The Alvas did not deviate from the rule; when the hour of misery rang they delivered the girl to the landowners from Montouro" (p. 23). In the end of the opening scene of the novel when she returns with her husband to their home, during a rough ride in a horse-coach through an ugly rainy October night she remembers how at her marriage ceremony she went to the altar guided by her father, that she had smiled if with the slightest expectations, but as well how she had felt tormented: "inside herself began to grow a cry, a cry again and again repressed; the rain fell, fell with certainty, in the past and now ("mas dentro de si ia nascendo um grito, um grito sempre reprimido, a chuva caía, caía com certeza, no passado e agora" p. 24). This motif appears explicitly again about the end of the novel, when the catastrophe of Jacinto being murdered, instigated in/directly by Alvaro Silvestre, already has happened. When the people of the small town Corgos menacingly enter the farm she "[b]egan to feel an irresistible desire to cry . . . the cry which grew, the cry again and again repressed" (p. 152). And again she remembers the same scene of her marriage, repeated in the text with the very same words as before.

As for the motif of the rain there is a great difference in its usage. There is the aggressivity of the rain in de Oliveira's novel, which finally swallows the bee, and the meaning of living?!, and, not less full of despair, the, perhaps, cleaning

softness of the final rain in Lobo Antunes' novel<sup>\*23</sup>. In Carlo de Oliveira's novel the motif pervades the novel in an oppressing way, as an expression of sheer despair. Rain is announced to fall in the opening scene of the novel: "The wind began to dissolve the clouds and made way for the heavy rain expected for the afternoon" (p. 2). And that rain will continue, with short intervals of stopping (e.g.p. 23, one may see in these intervals as well moments of quasi-appeasement, which however turns up as deceptive stabilization) over the whole story. It may be of interest, by the way, that one may observe a fine dramatical retardation, before the rain, indeed, begins to "patter the pavement", as it is said that before that Dona Maria dos Prazeres appears on the stage of the narration (p. 13). The novel ends with the scene which stands for its title. Clara has taken her life by jumping into the well out of despair of Jacinto's violent death. When Dr Neto who could not do anything more for Clara has returned home, the rain commences again to fall. Standing smoking in his court under a shielding orange tree he sees a bee coming out from one of his beehives: "The bee was taken by the rain: whiplashes, shower, streams of rain wrapped it. It bumped with its wings to the ground and a still stronger rainfall trumped it down. It dragged itself above the gravel, it offered resistance, however, finally the whirlwind took it away together with the dead leaves of the trees" (p. 180).

Totally different is the situation in Lobo Antunes' novel. Finally Julieta has found some mental appeasement - even if it is, as shown in this study (cf. p. 23) an appeasement of despair - when "... it began to rain. It wasn't a hard rain, not the kind to pelt the roof and windows with its metallic fingers, but a weightless blanket of water, a fabric of silvery pollen under the blue sky that would hardly moisten the gravel path or the grass in the yard, a light March or August drizzle that wraps us, without touching us, in a lilac aura". While the ghost-like Julieta

crosses the city “[t] he rain’s transparent threads danced, and the stones in the sidewalk were soft and firm under my heels. . . . by the time I reached Amadora it was so dark that even my shadow had disappeared. But there were lit windows and the weightless October rain rising in the darkness” (p. 297, p. 329).

There is much beauty in this final sad scene. Because she mentions as well the disappearance of her own shadow “the weightless October rain” may stand here as well for the dissolution of Julieta, physically, as she will already have done, and from novel’s scenery, and it is exactly the softness of this final rain which renders this scene so sad, while it is the aggressivity of the rain in de Oliveira’s novel with which it swallows the bee which adds to sadness despair, what Julieta may have surpassed by now (?).

## VIIa The trauma of empire

The novel may be seen constructed, finally, on two scenes of most beautiful? passages to China. As mentioned and/or indicated before, this voyage to China appears here as a/ the? trauma of the Portuguese combination of colonialism and fascism of its own kind<sup>\*24</sup>. As I have already alluded to, these two scenes make the reader remember J.J. Slauerhoff’s *Het verboden rijk*. If it may be allowed here to mix, for one time, the to be mixed forbidden limits of author, narrator, figure (s) of the novel, one may see here, perhaps, the clinical psychologist at his job. He may be projecting phobia(s) of the colonized as they are in/voluntarily internalized by the colonizing. As well here appears? the influence of de Oliveira’s novel, as of the figure of Alvaro Silvestre, who struggles between fear and demand.

It is necessary to take a more concrete look at these scenes. Jorge has become involved into a group which plans to overthrow the dictatorship:

“Capelo . . . confident, “So let’s get rid of the fascists, how about it, let’s finish off the dictatorship in Portugal, it’s been five years since Hitler committed suicide and we should commemorate the event, I believe our nation, in spite of everything, is ready for democracy, don’t you?” (p. 123, p. 138). Without going here into details of this important part of the novel (it reminds, of course, of the narration by Thomas, the former driver of the Minister in *The Inquisitors’ Manual*, about the murder of the historical General Delgado\*<sup>25</sup>), I want to mention here only that the clandestine meetings (in the eyes of the government a “conspiracy”, e.g. p. 131, “conjura”, e.g. p. 145) of the group are infiltrated from the beginning by figures who cooperate with the dictatorial regime. Jorge becomes arrested and is most brutally tortured. When he is taken away and asks where one would bring him he is answered: ““We’re on our way to China, pal, didn’t they tell you that you’re going to China? China, yes, and it takes a long time to go there.”” (p. 128, p. 142, cf. as well p. 133, p. 147, were the first part of the phrases is repeated literally and the second part than altered slightly to: “China, that’s right, and the bitch is that it takes months and months to get there”. The importance of the stressed time-factor will become evident later.) Indeed, Jorge is interrogated and tortured repeatedly in the “Rua António Maria Cardoso” (pp. 127, 171) and from there brought first to “the Fort of Caxias” (p. 127, p. 141) and later “to the prison at Peniche” (p. 171, p. 191). During the “intern[ment]” (p. 127, p. 141), under torture and while in prison he remembers his affair with Alice and his love to Margarida; the latter becomes intertwined with his memories of Tavira in South Portugal, where he had stayed at the beginning of his military career. At the end of his narration it seems for a moment that he has been brought finally back to Tavira, but this must be due to his hallucinatory condition (cf. the title of *Book Five*). Even if there remains a certain doubt

about this some clues may be found in this part of the narration. Jorge himself repeatedly mentions “Tavira looked very much like the real Tavira”, and at the same time: “It wasn’t the real Tavira . . .” (pp. 194 etc., pp. 216 etc.) and finally “(but it wasn’t Tavira, I assure you it was an invented town)” (p. 199, p. 221). This same condition makes him think, that he has been deceived and that he has actually been brought to the Chinese border: (p. 191, p. 213). The uncertainty about the geographical identification of Tavira is further confirmed by the fact that Julieta, at the end of the novel, leaves the house, wanders for some time through Lisbon and finds herself all of a sudden in Tavira:

. . . I gently closed the door behind me and scrambled down the path to the Calçada do Tojal. . . . And so I began to walk to Venda Nova . . . by the time I reached Amadora it was so dark that even my shadow had disappeared. But there were lit windows and the weightless October rain rising in the darkness. The blackness kept me from seeing the rowboats, the lifeboat, the trawlers, the sea swallows, the dunes, the Roman bridge, and the outdoor café of Tavira, it kept me from discerning the wagtails on the rocks, the baskets of fish, the sun on the waves, and the crabs at low tide, it kept me from making out my brother Jorge waiting for me with a smile . . . (pp. 297-298, p. 329).

This final pictures emerging in Julieta’s mind make it seem unimportant where to place this Tavira geographically. They put together a row of Jorge’s memories of Tavira, repeatedly brought up in the novel, in a way, that their identities almost converge.

## VIIb Further meanings of China

The finishing part of Jorge’s narration contains an interesting episode from



his childhood. When the family is visiting their grandmother Jorge and his brother and sisters become acquainted for the first time with China, that is through the “grandmother’s plates and tureens . . . the dragons, the snakes, and the terra-cotta Buddhas that nodded yes” and with “mandarins that smiled on the teacups” etc. which decorate grandmother’s “third-floor apartment on the Rua Braacamp”. These objects create for Jorge an image of China as a country of “strange flowers and bridges like eyebrows” (p. 196, “as flores estranhas e as sobancelhas das pontes”, p. 218). On their way home talking turns to the question if China does exist at all, which becomes discussed in a rather absurd way and confuses Jorge who has “just seen China on the shelves on the cupboard”. While Fernando argues that ““[i]t does too exist, Dad, I even broke one of its saucers””, his father holds against this argument, ““That’s precisely why China no longer exists” . . . “because you broke a saucer””. Upon this Fernando still insists ““It does too exist, there’s still a whole stack of saucers””. The father on his side continues, turning by now to the mother, that he does not care if Fernando has broken a piece of the Chinese collection: ““I don’t want any of that junk” . . . “You won’t understand what I’m going to say, but ever since I was a kid I’ve dreamed of taking a stick to that cupboard and everything in it”” (p. 197, p. 219), with what he encourages Jorge to throw “a pitcher on the floor” (p. 198) on occasion of their very next visit to grandmother’s apartment. Later China will indeed disappear from the “third-floor apartment on the Rua Braamcamp” because China is “sold” after grandmother’s death together with the apartment “to the Peruvian consulate, so that the Rua Braamcamp, without going anywhere, suddenly became South America, with ponch-clad diplomats playing guitar in the depths of the tureens” (pp. 196-197).

Behind this grotesque discussion appears the question of what China indeed

did mean for the average Portuguese, that is China as it was represented by the little colony of Macau. Given the fact that he is arrested for conspiracy in 1950, the episode from Jorge's childhood must have happened in the 1920ies or 1930ies. At that time aspects and scenes from Macau and China could be known e.g. through poems by Camilo Pessanha in his *Clepsidra*<sup>\*26</sup> first published in 1920. What appears here of China is embeddened in an atmosphere of elegant decadence and beautiful putridity, sounding, and this is meant as well literally as for the verses, of vanity. As an example for this atmosphere may be read the poem which begins:

The wild roses blossomed by mistake

In winter: the wind came to defoliate them . . .<sup>\*27</sup>

Another example may be the poem beginning: *The ship sinks*. . .<sup>\*28</sup> which evokes the many shipwrecks in the Portuguese history of overseas (cf. here my modest article "When the mocking . . ." op. cit. where I discuss the motif of shipwreck in A. Lobo Antunes' *The Inquisitors' Manual* in the context of Portuguese literature, this is mainly of *The Tragic History of Sea*, compiled by Bernardo Gomes de Brito, 1735-1736<sup>\*29</sup>. The same motif of shipwreck appears as well in the poem *Weep you bows/ of the violoncello!* in which are mentioned the alabaster balustrades of sunken ships: "E os alabastros/ Dos balaústres"<sup>\*30</sup>, what in the poem itself fits perfectly to the entire atmosphere, but what may appear, from a more 'materialistic' view at history as an eccentric detail. This poem is cited for its decadence ironically by José Saramago in his novel *The year of the Death of Ricardo Reis*<sup>\*31</sup>.

The question about the meaning of China/ Macau for the common Portuguese citizen cannot be seen limited in such historicalness. It must be seen as well in the context of the time when the novel was written, especially because

A. Lobo Antunes' literary œuvre is so much dedicated to the so much recent colonial and postcolonial situation of Portugal. When the novel was published Macau still continued to be Portuguese colony on the base of a treaty which decided that the colony should be returned to China in 1999. While preparing this article I looked at two journals which I had been sent regularly over some years from the Instituto Cultural de Macau, that is in the late 1980ies and early 1990ies. Before me are lying now two numbers of the *Revista de Cultura*, number 11/12 from 1990 and number 15 from 1991, and number 19, from 1990, of the journal *Macau*, all of which feature Camilo Pessanha on the title page, the latter one with a graphically designed photo of him covering the whole page. - Between the lines it may be mentioned here that the make-up of the two publications, especially of the *Revista de Cultura*, with abundant photos and illustrations all on glazed paper document the attention and importance given to the affairs in Macau in those last years of Portuguese colonialism, in which Macau was the last bastion of what once had been for the Portuguese 'their' world-wide empire. And these journals represent only a minimum of the publication-activities in those years.

These articles deserve a detailed and critical analysis, which I am planning to do elsewhere, and here it should be only mentioned that the figure of Camilo Pessanha becomes the point of departure for the evocation of a Portuguese enclave on the border of China, an enclave which becomes interpreted idealistically as a mediator between Orient and Occident, leaving aside clashes of culture and disquieting incidents on official and private levels.

It should be mentioned here as well that the Portuguese government made build a university in Macau, among the purpose of which was to maintain alive the 'Portuguese patrimony in the East' as well beyond the time of 1999. Authors,

singers and other artists were sent to Macau to propagate Portuguese culture 'in the Orient'. Considering this background one reaches as well to the consideration that this episode in A. Lobo Antunes' novel reflects, too, something of the futility and inane to which the Portuguese 'dream of colonial empire' had degenerated - it must of course as well be said that there were published as well numerous books and news editions of books no longer to be obtained, of interest for studies of history and cultural anthropology and art, etc.

The image created of China in A. Lobo Antunes' novel gains much more depth with the two journeys by Jorge and Julieta. Much more in Jorge's case but as well in Julieta's case there is despair in the decision to transgress the border to China that is over/ through the water of the sea. And this despair becomes oppressive because there is too a despairing hopefulness, which, as it is made clear to the reader, will lead to suicide and death. When Jorge, by the way of being tortured and then abandoned to be lost upon himself, has reached a point at which he thinks he cannot but take his life and is standing at the rim of the sea, he thinks:

At sundown the bugle from the barracks signaled that it was supertime, and I thought, I'm hungry. I thought it would do me good to eat before crossing the border, but then I thought, It doesn't matter, it'll just take a few minutes, I'll eat as soon as I reach the other side. . . . I thought about taking off my shoes, since they would make it harder to walk on water, but I decided it would look bad to arrive at an unknown country in my socks: I'm sure you'll agree, Margarida, that my parents wouldn't have liked it. (p. 199, p. 221).

The very same atmosphere of being lost, in Jorge's case from his group and society, in Julieta's case from her family and in the darkness (cf. this study pp. 18-

21), appears in Julieta's last the novel concluding reflection:

there was no point in calling out to him [i.e. Jorge], since I already felt close to him, since I felt close to the sea. (p. 298, p. 329)

The feeling of being lost is in both cases despairingly sought to be 'compensated' by the imagined fulfillment of a last wish, or the wish of a last fulfillment.

As I already wrote above the narration of *Book Three: Journey to China*, and then as well the end of the book, make me remember Jan Jacob Slauerhoff's (1898-1936) novel *Het verboden rijk*<sup>\*32</sup>, first published in 1932. This novel combines the narration of the experiences of a sailor from the beginning 20th century, which, again, reflects J. J. Slauerhoff's own experiences as a ship's doctor, and episodes with a historical background from the 16th century. In these episodes, again, are combined two events, that is from the early 16th century and from about the mid-sixteenth century. The first one is that of the Portuguese embassy to Peking from 1520 which became a failure because of the misbehaviour of some of the Portuguese. Among the members of that embassy, whose fate, that is where they were led, whether they were imprisoned or put to death immediately, was the pharmacist (boticário) Tomé Pires, who was one of the first European 'plant-hunters' in Asia, on behalf of the Portuguese crown, and who left a fascinating detailed description of the countries and regions he visited (by the way, as far as it is known, he is the first to mention the, probably Malayan, "Jampon", which became the origin for today's Portuguese Japão or e.g. the English Japan)<sup>\*33</sup>. The second episode concerns the life of the Portuguese poet Luís de Camões author of the epic *Os Lusíadas*, a vast number of poems and as well pieces of drama. The historical Camões has been banned twice from Portugal, the first time to Northern Africa, the second time to India, which led him up to Macau where he spent some time. It is told and painted that he was

shipwrecked before the Chinese coast and that he saved only his handwritten text of his epic which he is further said to have continued in Macau, where up to today exists the grotto of Camões (gruta de Camões). Some of his poems are dedicated to the description of an Asian (?) girl whose green eyes differ in a welcome way from the obligatory blue eyes of the pattern of Petrarchist Renaissance sonnets<sup>\*34</sup>.

In Slauerhoff's novel appears the poet Camões in exile and in love with a beautiful woman living in a surrounding of abundant and exotic green plants. A Portuguese embassy is going to be lost on its erratic journey to Peking. Many of the scenes described are as hallucinatory as many of the passages in Lobo Antunes' novel, in which, as was said, one of the five books or narrations is even intitled *The Hallucinatory Representation of Desire*.

In the blurb of the German edition of Slauerhoff's novel Gerd Ueding writes: "This parabel about someone who leaves the demarcated terrain of common restrictions, who transgresses *the border between dream and reality, between sense and delusion* (italics E.J.) and, thus, finds the possibilities of a new freedom, is, as a basic theme in Slauerhoff's œuvre, expression of his own lifelong fight against a hated bourgeois society<sup>\*35</sup>. This *border between dream and reality, between sense and delusion* is a leitmotif not only in *The Natural Order of Things*, but as well in other novels by Lobo Antunes.

As I have already mentioned in my article about *The Inquisitors' Manual* in Lobo Antunes' narration painful and shocking descriptions are represented in a language which can become of utmost poetical expression. The same happens in the description of the two attempts to transgress the 'border to China'. While the aspect of a waiting suicide and of death hurts and afflicts there is as well the consoling aspect of ending pain. Let it be allowed to mention in this context that

these two scenes bring up in my mind the English title of Ivan Morris translation of the Japanese diary *Sarashina nikki* which is *When I Crossed a Bridge of Dreams* \*<sup>36</sup>.

For Julieta Jorge seems to be the only person in whom she may confide - given the fact that Jorge's attitude, at one moment of the novel seems to somewhat ambivalent (cf. the episode of the hens, pp. 137ss, pp. 153ss). While he is arrested she writes him moving letters, moving in the naiveté of their content and in their orthografically distorted form, due, as it must be, to the absence of a minimal school-education because of Julieta's strict isolation from any social contact as demanded by the father of the family who is not her's. When she writes, for example, about the death of the birds, into the cage of which will then move the fox, there seems to underly as well some other information about the state of the family and general 'unorder of things' which she wants to communicate to Jorge \*<sup>37</sup>.

\*1 Here I have used: António Lobo Antunes, *The Inquisitors' Manual*, translated by Richard Zenith, New York, Grove Press, 2003, together with the Portuguese edition: A.L.A., *O Manual dos Inquisidores* (1996), Lisboa, Publicações Dom Quixote, 1999. 8. All citations in English made from this novel are from R. Zenith's translation. Here as in the following are given first the pages from the English translation, followed by those from the Portuguese text. Portuguese accents on proper names have been left out in R. Zenith's translations. In my translations from C.de Oliveira's novel *Uma Abelha na Ehubuwa*, see below, J follow this practice.

\*2 For some brief informations associated with what has become known as the apparition of Mary to three children in Fatima in 1916-1917 cf: Barbara Calamari, Sandra Dipasqua, "Our Lady of Fatima", in: B.C., S.D., *Visions of*

*Mary*, New York, Harry N. Abrams, Inc., Publishers, 2004, pp. 100–107.

- \*3 Here I have used: António Lobo Antunes, *The Natural Order of Things*, Translated from the Portuguese by Richard Zenith, New York, Grove Press, 2000, together with the Portuguese edition, A. L. A., *A Ordem Natural das Coisas*, Lisboa, Publicações Dom Quixote, 1992. All translations cited from this novel are from R. Zenith's translation.
- \*4 Cf. E. J. "When the mocking of the crows turned to whining. The Salazar era and the Carnation Revolution in António Lobo Antunes' novel *O Manual dos Inquisidores* (1996, *The Inquisitors' Manual*), Part I, in: 『ドイツ文学研究報告』第50号、京都大学人間・環境学研究科ドイツ語部会、2005年3月1日発行 (*Doitsu bungaku kenkyu hokoku*, No. 50, Kyoto University, Graduate School for Human and Environmental Studies, Department of German Language), pp. 63–122.
- \*5 Luís Mourão, "Anos 90. Ficção", in: Óscar Lopes, Maria de Fátima Marinho, eds., *História da Literatura Portuguesa*, Vol. 7, *As Correntes Contemporâneas*, Publicações Alfa, Lisboa, 2002, pp. 509–536, here, p. 514. To the same Benfica cycle belong as well the novels *Tratado das Paixões da Alma* (1990, *Treatise of the Soul's Passions*.) and *A Morte de Carlos Gardel* (1994, *Death of Carlos Gardel*). All translations, of titles and from texts, are, if not otherwise indicated, by myself. If the English titles of Portuguese books are not given in italics there does not exist an English translation, or I have not been able to check it up.
- \*6 Luís Mourão, "Anos 90, Ficção", op.cit., p. 515.
- \*7 Luís Mourão, "Anos 90. Ficção", op.cit., p. 515.
- \*8 For a summary of the events of the monarchical revolution during which monarchy, which had been abolished in 1910, was reestablished for some days in Porto and some other cities, cf.: Alice Samara, "A "Monarquia do Norte". Um País à Beira da Guerra Civil", in: Coordenação: António Simões do Paço, Director e editor-chefe: Frederico Pinheiro de Melo, *Factos Desconhecidos da História de Portugal. Selecções do Reader's Digest*, Lisboa, 2004, pp. 234–241. A. Samara mentions fighting in Monsanto, Lisbon, on January 23 (p. 240). In the



novel Alvaro Valadas says: "... I who on the twenty-second of January, 1919, fought for the king at Monsanto ..." (p. 165, p. 183). The reason for this discrepancy remains unknown.

- \*9 PIDE, Polícia Internacional de Defesa de Estado, International Police for the Defense of the State.
- \*10 One gets the impression that Julieta's father must be of non-Portuguese birth, or that he himself is not Portuguese. Considering Julieta's strained feeling to whom she believes is her father one may compare this motif, perhaps in a contrastive comparison, with the Germanic element which appears in names like Lamberto, Adalberto etc. (pp. 71 etc.) and which stands for invasion and force in José Saramago's *Levantado do Chão*, Lisboa, Caminho (1980), 1991. 9. Cf. in this context: Teresa Cristina Cerdeira da Silva, *José Saramago entre a história e a ficção: uma saga de portugueses*, Lisboa, Publicações Dom Quixote, 1989, especially her discussion in: '4.1.1 Latifúndio: a descendência de Lamberto' (pp. 199-208), in her chapter "4. *Levantado do Chão*: no mar do latifúndio, uma epopeia campestre" (pp. 193-263). Cf. in this context my modest article: E. J. "Begegnung mit dem Andern und Identität - Reflexionen zu F. M. Pinto, F. Pessoa und J. Saramago", in: 『ドイツ文学研究報告』第41号、京都大学総合人間学部ドイツ語部会、1996年3月 (*Doitsu bungaku kenkyu*, No. 41, Kyoto University, Faculty of Integrated Human Studies, Department of German Language), pp. 41-75.
- \*11 The Old man of Restelo, Restelo being a district of Lisbon, appears in Canto Four of *The Lusiads*. Here I am referring especially to four lines in his speech directed to the Portuguese departing for India in 1497, which run, here cited from the English prose translation: "A curse on him who first launched on the waters a barque with sails! If the faith I follow be true, and I know it is, he deserves to suffer eternally in hell." This is in the original "Oh Maldito o primeiro que, no mundo,/ Nas ondas vela pôs em seco lenho!/ Dino da eterna peno do Profundo,/ Se é justa a justa Lei a que sigo e tenho!", cf. Luis Vaz de Camões (Camoens), *The Lusiads*, Translated by William C. Atkinson (1952), London etc., Penguin Books, Penguin Classics, without new year, p. 121, and:

Luís de Camões, *Os Lusíadas* (1574), Porto Editora, edição comemorativa do Centenário da morte de Luís de Camões, 1980, Canto IV, 94–104, here: 102. 1–4.

- \*12 For Artur's predilection of food cf. e.g. New Testament, Matthew, 3.4 about John the Baptist. It might be an overinterpretation, however, here I cannot but, too, think of the locusts in Lídia Jorge's novel *A costa dos murmúrios* (1988), Lisboa Publicações Dom Quixote, 1995. 9 (L. J. *The Murmuring Coast*, Natália Costa, Ronald W. Sousa transl., Minnesota UP, Minneapolis, London, 1995), because as well this novel is about the Portuguese colonial war in Africa, in L. Jorge's novel in Mozambique, a constant theme in Lobo Antunes' novels, if in his case mostly in Angola.
- \*13 A. Lobo Antunes, *As Naus* (The Caravels), Lisboa, Publicações Dom Quixote (1988), 2000. 4.
- \*14 Clara Crabbé Rocha, "Grundzüge der portugiesischen Prosaliteratur der achtziger und neunziger Jahre", in: Wolf-Dieter Lange/ Andrea-Eva Smolka, eds., *25 Jahre nachrevolutionäre Literatur in Portugal. Nationale Mythen und kulturelle Identitätssuche*, Schriften des Zentrum für Europäische Integrationsforschung. Center for European Integration Studies. der Rheinischen Friedrich-Wilhelms-Universität Bonn, Herausgegeben von Prof. Dr. Ludger Kühnhardt, Band 26, Nomos Verlagsgesellschaft, Baden-Baden, 2001, pp. 13–27, here, p. 18.
- \*15 C. Crabbé Rocha, op.cit., p. 18; perhaps this should be cited more more in context: "For example in *Auto dos danados* (1985) or *A ordem natural das coisas* (1992) is depicted an apocalyptic and repulsing reality, in which the collective schizophrenia, the delirium and the alienation represent themselves as disquieting symptoms of a weakness of conscience in confrontation with the outer world".
- \*16 Because A. Lobo Antunes is as well a practising specialist of clinical psychology it would be of interest to discuss this aspect in the context of Michel Foucault's *Surveiller et punir. La naissance de la prison*, Paris, Gallimard, 1975.
- \*17 For a quick first information about the events of the Carnation Revolution may

- serve the article “As 20 horas a revolução” (The twenty hours of the revolution), in: *Única, Expresso* no. 1643, 24 Abril 2004 (dedicated especially to the 30th anniversary of the revolution), pp. 82–87. Here it is said that *Grândola vila morena* was transmitted at 0.20h AM of April 25, 1974, cf. p. 84.
- \*18 For the factual role of communism about the time of the Carnation Revolution cf. e. g. David Birmingham, *A Concise History of Portugal* (1993), Cambridge, Cambridge UP, 2003. 2, pp. 185ss, a text which I have used and cited for many aspects in my previous study about A. Lobo Antunes’ *The Inquisitor’s Manual* (cf. here footnote 4).
- \*19 In Portuguese it is “gaiola de pássaros” (pp. 40 etc.); later it is said that the “cage” had indeed been inhabited by “dozens of parakeets brooding eggs in their little wooden boxes” (p. 148, p. 164).
- \*20 The English translation is correct here, however, the French word *apprivoiser* has a larger and/ or richer meaning, and, as well because of the following explanations by the fox, cited here next, I have the feeling that together with the concept of *to tame* the fox words here imply something like *to become confidential*, if this might be through the act of taming. For the English translation I have used: Antoine de Saint-Exupéry, *The Little Prince*, Written and Illustrated by Antoine de Saint-Exupéry (Harcourt, 1943), Translated from the French by Richard Howard, A Harvest Book, Harcourt, Inc., San Diego, New York, London, 2000; for the French text I have used: Antoine de Saint-Exupéry, *Le Petit Prince, Avec des aquarelles de l’auteur*, Paris, Gallimard (1946), Collection folio junior, 1997.
- \*21 Carlos de Oliveira, *Uma Abelha na Chuva* (1953), Lisboa, Livraria Sá da Costa Editora, Lisboa, 13.1978, the translations into English are mine for my lack of an English translation which at the moment I can only suppose that it exists.
- \*22 Dieter Offenhäuser, Nachwort, in: Carlos de Oliveira, *Eine Biene im Regen*, Aus dem Portugiesischen von Curt Meyer-Clason, Nachwort von Dieter Offenhäuser, Freiburg i. Br., Beck & Glückler Verlag, 1988, pp. 181–187, here, p. 186.
- \*23 Comparing the rain in these two novels I think as well of a comparison with

Alessandro Manzoni's *I Promessi Sposi* (literally: the betrothed) and Heinrich Mann's *Der Untertan* (literally: the subject); both of the novels conclude dramatically with a washing up rain, in the first case washing up the pest, and 'cleaning' the way home to Como for Renzo, in the second case making up the scene for more sanitary environs than those of the Untertan.

- \*24 Over the passed two to three years I have begun to collect studies about German colonialism, and it is astonishing how the traditional Portuguese colonialism from 19th century on turns to become similarly bourgeois. For the important role of German thinkers like Hegel, Schlegel etc. as 'deliverers' of a theoretical framework for European colonialism cf. here: Kamakshi P. Murti, *India. The Seductive and Seduced "Other" of German Orientalism*, Westport, Connecticut • London, Greenwood Press. Contributions in Comparative Colonial Studies, Number 39, 2001.
- \*25 For the figure of Humberto Delgado cf. e.g. David Birmingham, *A Concise History of Portugal*, op. cit., p. 174.
- \*26 Camilo Pessanha, *Clepsidra*, I use here *Obras de Camilo Pessanha, Clepsidra e Poemas Dispersos*, Introdução biográfica e crítica, organização e notas de António Quadros, Publicações Europa-América, Grandes Obras, without year.
- \*27 "Floriram por engano as rosas bravas/ No Inverno: veio o vento desfolhá-las ...", Camilo Pessanha, *Clepsidra*, op.cit., p. 81.
- \*28 *Singra o navio*, Camilo Pessanha, *Clepsidra*, op.cit., p. 82.
- \*29 Bernardo Gomes de Brito, *História Trágico-Marítima*, Lisboa, Publicações Europa-América, vols. I-II, 1990.
- \*30 Camilo Pessanha, *Clepsidra*, op.cit., p. 94.
- \*31 The citation is made in the context of some contemplations about the name of one of the major figures of Saramago's novel, that is Marcenda, whose name is compared at another place of the novel with a "gerund" ("... de raça gerúndia" in the Portuguese text pp. 352-353, cf. p. 305 in the English translation where this expression, however, is left out). The name means, obviously, something like to wither, the Portuguese *marcescente* meaning withering, and must refer to Marcenda's paralysed left hand (pp. 15 etc., "mão paralisada",

pp. 26 etc), which stands for the impossibility to move of the so called leftist parties during the Salazar epoch, cf. my modest article mentioned in footnote\*10. Camilo Pessanha's poem appears as: "... Marcenda, estranho nome, nunca oído, parece um murmúrio, um eco, *uma arcada de violoncelo*, les sanglots longs de l'automne, *os alabastros, os balaústres*, esta poesia de sol-posto e doente irrita-o [i.e. Ricardo Reis]" (p. 102, italic by E.J.). In the English translation this is: "[Marcenda a] n unusual name, a name unknown to him, it resembles a murmuring, an echo, the bowing of a cello, *les sanglots longs de l'automne*, alabasters, balustrades, this morbid twilight poetry exasperates him . . .", (p. 82, italics here by the translator Giovanni Pontiero, obviously to indicate the origin of the line from Verlaine's famous poem). Cf. José Saramago, *The Year of the Death of Ricardo Reis*, Translated from the Portuguese and with an introduction by Giovanni Pontiero, London, The Harvill Press (1992), here and in the the following cited from the paperback edition, 1999, cf. as well the Portuguese original *O Ano da Morte de Ricardo Reis*, Lisboa, Caminho, 1984. The expressions cited from Pessanha poem fit, as indicated already, to the whole atmosphere of this poem about the swansong of an empire ending by vanishing onto the ground of the sea. But they are expressions which must seem unsappropriate to the author/ narrator of this novel which begins and ends with an inversion of one of the most famous lines in Luís de Camões' epic *Os Lusíadas*. José Saramago's novel begins: "Here the sea ends and the earth begins", p. 1, in the original: "Aqui o mar acaba e a terra principia", p. 11, and ends: "Here, where the sea ends and the earth awaits", p. 358, in the Portuguese text: "Aqui, onde o mar se acabou e a terra espera", p.415. In Luís de Camões poem it is: "'And if Spain is the head of Europe, Portugal, set at its western extremity, where land ends and sea begins, is as it were the crown on the head" ("Eis aqui, quase cume da cabeça/ De Europa toda, o Reino Lusitano,/ Onde a terra se acaba e o mar começa"), cf. L. V. de Camões, *The Lusiads*, W.C. Atkinson transl., op.cit., p. 80, and Luís de Camões, *Os Lusíadas*, op.cit., Canto III, 20. 1-3. With his inversion J. Saramago and/ or his narrator want [s] to underline the necessity for the Portuguese to

turn their attention from a mythical past of a colonial empire and its more imagined than real *grandezza* in overseas to the harsh reality of everyday life in Portugal itself, cf. as well here my modest "When the mocking of the crows . . .", op.cit.

- \*32 J. Slauerhoff, *Het verboden rijk* (1932), Amsterdam, Em. Querido Uitgeverij B. V., 1987; I have used here as well the German translation: Jan Jacob Slauerhoff, *Das verbotene Reich*, Aus dem Niederländischen übersetzt von Albert Vigoleis Thelen (1986), Stuttgart, Klett-Cotta, Greif-Bücher, 1991.
- \*33 Cf. Tomé Pires, *The Suma Oriental of Tome Pires. An Account of the East, From the Red Sea to Japan, Written in Malacca and India in 1512-1515 and The Book of Francisco Rodrigues. Rutter of a Voyage in the Red Sea, Nautical Rules, Almanack and Maps, Written and Drawn in the East Before 1515*, Translated from the Portuguese MS in the Bibliothèque de la Chambre des Députés, Paris, and edited by Armando Cortesão (London Hakluyt Society, 1944), Reprint, New Delhi, Madras, Asian Educational Services, 1990, vols. I-II, here: vol. I, p. 131. Cf. as well Armando Cortesão's footnote 1 on this page: "*Jampon*, or Japan, is only one of the many far-eastern names which are found in a European form for the first time in Pires' *Suma*. . . ; cf. further: Daya de Silva, *The Portuguese in Asia. An annotated bibliography of studies on Portuguese colonial history in Asia, 1498-c.1800*, Zug, IDC, 1987, pp. 253-254, "2340. PIRES, Thomé . . ."
- \*34 Cf. e. g. Luís de Camões, *Lírica Completa*, Lisboa, Imprensa Nacional • Casa da Moeda, 1986. 2, Vol. I, pp. 157-164, cf. as well, there, the annotation on p. 158.
- \*35 "Diese Parabel über einen, der das abgesteckte Terrain bürgerlicher Restriktionen verläßt, der *die Grenze zwischen Traum und Wirklichkeit, zwischen Sinn und Wahnsinn* (italics E.J.) überschreitet und so die Möglichkeiten einer neuen Freiheit entdeckt, ist als Grundthema im Werk Slauerhoffs der Ausdruck seines eigenen lebenslangen Kampfes gegen eine verhaßte bürgerliche Gesellschaft", Gerd Ueding in: J.J. Slauerhoff, *Das verbotene Reich*, op.cit., blurb.
- \*36 Ivan Morris, transl., *As I Crossed a Bridge of Dreams: The Recollections of a*

*Woman in Eleventh-Century Japan*, this is a translation of the *Sarashina Nikki* (*The Sarashina Diary* 『更級日記』) written by Sugawara Takasue no Musume (菅原孝標女) in the 11th century. To get a first idea of the text cf. to: Earl Miner, Hiroko Odagiri, Robert E. Morrell, *The Princeton Companion to Classical Japanese Literature*, Princeton, N.J., Princeton University Press, 1985, pp. 238-239, and : 編集委員会『日本古典文学大辞典』第三巻、東京、岩波、1984 年、83-84 頁。

- \*37 With preview to a following study about A. Lobo Antunes novels I want to mention here at least, that while in many of António Lobo Antunes's novels, beginning with *Fado Alexandrino* and *O Cus de Judas* Angola appears, as a representative Portuguese colony and for the colonial war, Angola (as well in a broader sense related, too, to the other Portuguese colonies in Africa), in *The Natural Order of Things* Africa is represented with Joannesburg, South Africa, and Moçambique. Cf. here my modest study: "Post/Koloniale Gewalt und mentale Disfunktionen in António Lobo Antunes Roman *Portugals strahlende Größe* (*O Esplendor de Portugal*), 1984)", in: 『ドイツ文学研究報告』第 46 号、京都大学総合人間学部ドイツ語部会、2001 年 4 月 1 日 (*Doitsu bungaku kenkyu*, No. 46, Kyoto University, Faculty of Integrated Human Studies, Department of German Language), pp. 1-37.

And as well in a novel like Carlos de Oliveira's *Uma abelha na chuva* Africa 'enters the stage' of the novel with a letter of Alvaro Silvestre's younger brother Leopoldo (pp. 63-66). Before the background of the, as for the Portuguese society of that time, highly critical novel it does not make wonder that there appears too criticism of Portuguese colonialism during the Salazar regime which was on its peak when the novel was written and published. Leopoldos' letter may appear somewhat over-stylized, but that might be attributed as well to some caution of the author/narrator in order to hide the intended criticism exactly behind exaggeration.